

NEW IDEAS IN MODES.

Pretty Models of the Coat and Skirt Style.

MARVELS IN HAND NEEDLEWORK

Elaborate Trimmings Add to the Cost of Dress.

Fashionable Gowns Complicated by combinations of Materials—Leather, Lace and Bead Appear on Them—Yak Lace Again in Favor—Costumes of Velvet, Cloth and Corduroy—Much Embroidery Used—The Popularity of Gray Established Beyond a Doubt.

Although Paris bears the reputation of being more enthusiastic and serious about all that pertains to the subject of dress than any other city on the globe, New York is a close second, bidding fair to outstrip anything Paris can produce along the line of strenuous effort to beautify the human form.

While the American woman delights in Paris fashions, at the same time she has manifest ambitions to lead the world in matters of dress, and her sisters across the water will have to look to their laurels or she will outshine them all.

However, Paris is still the magic looking-glass which first reflects our modes, the

general design is open, the cord alone forming the pattern.

A wide irregularly shaped trimming of this sort is set into the skirt of one pale tan cloth gown and again around the bodice below the collar band and across the tops of the sleeves. It is a novelty, to say the least, and one which cannot become common, since it requires the most expert needlewoman to accomplish it successfully, a necessity which brings up the price of any trimming very promptly.

In great favor among the latests this season is the yak lace in shades of white and colors as well, since it is dyed very successfully. It is used to trim both rough and smooth cloths and is especially good in dull tones of white, which either show the gray or form tints.

When it matches the tint of the gown exactly, it is sometimes worn over it, but otherwise the cloth is cut out underneath, showing the lining through. The lace, however, is often improved by a lining of chiffon.

As for the edge finish it may be a stitched band or a row of crocheted buttons which match the color of the cloth. A wide band of yak lace around the skirt just above the shaped flounce is one mode of using it.

Again there are two bands around a plaited skirt, the lower one up five inches from the hem.

In combination with zibeline and smooth cloth of the same color the yak lace is very effective. A shaped flounce of zibeline with satin-faced cloth above is one of the season's variations in materials, and yak lace lined with silk of the color of the gown serves to decorate the joining and does away with the necessity of cutting out the material underneath.

Velvet is used with zibeline instead of cloth if you like, but they are both in the same shade.

A pretty skirt model for a velvet gown shows a tablier front and a plaited flounce beginning at either side and gradually widening a little toward the back. The plaits are stitched down nearly to the hem in front, but the stitched lines shorten also

in the back.

Two or three hundred dollars for a simple gown does not freeze them in the slightest, so it is no use to look for simpler modes, with less elaboration, quite yet. Indeed, there is nothing in sight but rumors to indicate any such desirable condition. We are in the last of a more season of sumptuous elegance regardless of cost; but so irresistibly fascinating are the modes that the large expense entailed becomes insignificant beside the very urgent necessities in dress which fashion suggests.

Dressy gowns are more complicated than ever, and most gowns are more or less dressy—in combinations of materials, trimmings and intricate handwork. To net, lace and velvet, combined artistically in one gown, embroidery is added, so there is very little space without some decoration.

The net is tucked or shirred, and applied

with lace which is ornamented with out designs in silk or velvet, partly covered with embroidery. One decoration over another seems to be the order of things, but if they are cleverly designed and wrought in together by a real artist in that sort of work the effect is charming.

Different flower designs worked out in mother-of-pearl spangles on lace and crepe de chine are one fancy, the spangles being sewn on closely overlapping each other.

Quaint effects in spangles are lovely in white and very fashionable.

The different colors in real gowns are reproduced this season in the spangles, which are used to form special and definite designs, rather than to cover entire gowns, like those worn so much two seasons ago.

Everything in trimmings ever known to the fashion world is in favor this season, with it the old as well as the modern ways of using trimmings.

Passionate tastes and fashions of every are changed from our gowns, coats and

hats wherever it is possible to suspend such an ornament. You simply cannot go amiss in the kind of trimming you purchase, but much depends on the mode of using it if you would have a smart effect.

Even the little milliner's folds have come back again, especially as a finish for applique bands. Then there are ruchings of taffeta, another old-time revival.

They are variously distributed on our gowns, hats and coats. Large flat bows with long ends entirely covered with taffeta ruching, worn with muffs to match, are one of the special illustrations in the use of this decoration.

The uses of black silk cord and fine braids are legion and one mode which is effective for vests, collars and cuffs is carried out by sewing rows after rows of black cord on taffeta silk which matches your gown.

Appropos of cords as a trimming is the new idea of covering soft cord with cloth like your gown and using this to form open lace-like designs.

This is indeed one of the marvels in hand work, both as to covering the cord and forming the design, which may be wide or narrow, with here and there fancy stitches filling in small spaces. But in

produced in this work with good effect.

This idea of using points and squares of velvet brought out in many ways not accompanied by embroidery either, as brand and velvet form many a pretty combination of trimmings, and stitched bands are used in place of the brand.

For the sake of variety, leather has a part in the trimmings this season, with very

with cloth and velvet skirts and coats. The chiffon blouse with bands of cloth stitched on is another pretty combination.

One of the imported gowns in gray cloth shows this sort of bodice with a gray yak lace collar.

The popularity of gray is established beyond a doubt for this season, and every tint between the palest and the darkest shade is brought out in the new costumes, both in hairy cloths and dainty chiffons.

It is a complete sequence in gray with gray gowns, gray hats and gray furs.

It is a noticeable fact, however, that the color of the fur which happens to be the color of the season has an influence on the general order of color in our gowns. Any of the shades of brown between palest biscuit color and the sable tint are pretty with sable furs, and glossy baby lamb is never seen at better advantage than with a black cloth gown.

Yet in spite of this, strong contrasts in texture as well as color are charming. So far trim lace and chiffon and tulle, and these dainty fabrics in turn decorate our furs.

Gray chiffon gowns and blouses are in great vogue this season, a grayish string colored lace being an effective trimming. One gray gown has two flounces of this lace at the hem, above which the skirt is in the tucks.

On the bodice the lace is embroidered in groups raised in effect. The sleeves are of chiffon in fine tucks, unlined, and finished with cuffs of the embroidered lace. The soft draped belt of gray silk

is fastened with a clasp of gray pearls.

String colored trim, guipure shows up very nicely on some of the white cloth gowns, forming the entire bodice on one smart model, the skirt very simple with three-inch tucks at the hem.

The coat and skirt style of gown is shown in a few of its many modes among the sketches this week, the first of which is a zibeline gown trimmed with bands of cloth and squares of velvet set in the design. The coat is one of the long ones, which tail, well-formed women like so much, and the revers are of white cloth unlined.

The second model is carried out in dark green cloth with bands of cloth stitched in white silk and a vest and under-sleeves of soft white satin in each, each one of which is edged with white moiré, and bordered in colored silk. The passementerie ornaments are green, with a dainty mixture of white and the chemise color, and cuffs are of three bands of satin joined with an open skirt in colors.

A coat and skirt in fancy velvet shows bands of broad brocade and finished on the edges with bands of cloth matching the velvet. Tassels are also of the same color.

Silver gray cloths and black forms and other gown trimmed with black moiré and passementerie rings. The skirt for collar is of black velvet and with this a band of black moiré and velvet piping is worn.

A novel coat, sketched in in random, shows the stitched edges overlapping a band of gray gown under bodice, showing in the narrow line between. The buttons are of suede.

Then here is another costume of fine cloth with stitched top yokes, skirt pointed below and applications of blue velvet and white cloth on the coat. A pretty spotted zibeline is trimmed with bands of cloth and brocade on the velvet collar and revers.

Hot sacking comes in for a share of attention among the rough fashions, and here it is in black velvet and white cloth with applications of pale blue cloth and a flounce of black braid. The collar is of white cloth, decorated with straps of blue cloth and braid. The skirt also shows the bands of blue, which would seem striking if it were not for the softening effect of the black braid.

A pretty pointed skirt with tablier front is shown in another cut with a simple cord trimmed with bands of embroidered velvet.

Pale fawn colored cloth forms a pretty half-dress sort of frock, with triple skirt finished on the edges with bands of stitched glaze silk. Bands on the bodice are piped with blue, and blue chiffon is introduced in the front with motifs of cream lace. Glaze silk drawn through a handsome buckle

forms the belt, and blue chiffon is set in the slashes on the sleeves.

Slashing sleeves at the back and lining them across on small bands worn all the way down, is one of the pretty modes this season which is nicely exemplified in the tailor gown; but the one and a half and ambition in sleeves, however they may be trimmed, is to give the full effect over the shoulders, with the sloping line so necessary to the present fashions.

Last, but not least among the sketches,

is a cream white flannel blouse with pale blue cloth strappings, which also decorate the back.

THE LADY WHO WOULDN'T PAY.

An Incident Showing the Lively Side of the Sweet Furniture Trade.

"Ever in this sort of game before?" was the question put to the representative of a

police suspicious of me, and then I went back to the city and threw up the job.

"The firm didn't know what to do then, but there was one chap in the store who had an idea and who put it into words right away. He was a rough-looking fellow from up the State who had got a job as salesman for stopping the horse's horses when they were running away."

"I'll serve the papers," said he. "Just give me the way and I'll catch the lady all right."

"They were glad to have a volunteer and off he went. In half an hour he came in the front door of the store so well disguised that he had to scrap with the doorman to get in."

"He had transformed himself into the most natural looking bloke that I ever saw. We assured him that he'd never be taken for anything so respectable as a salesman. That was all he wanted to know, and off he went."

"That same afternoon Rank, as we called him, drifted into Tarrytown and drifted on to the house where I had fallen. His writ was in his coat, or what he called his coat."

"He went right to the back door and struck the Irish cook. She didn't open the door for him, nothing so easy as that was to be expected, but she did consent to converse with him through the window."

"He gave her some blarney for a handout and she was so tickled with his lying speech that she opened the door a full foot to hand him the food."

"The minute she opened the door, he stuck his big brown in, forced the door open and pushed in. And then what a row!"

"The servants went for him with about everything they could find. He gave 'em about as good as they sent, though, and there was a merry fight going on when some one conceived the idea of calling for the police."

"When the police came the rumpus sort of eased up a moment. Then Rank made his star play."

"In the new garden here, he declared, and I've got as much right here as the rest of those people. Just ask the lady of the house."

"Where's the lady of the house, anyway?" said one of the cops. "Let's have this settled right here."

"And with that in came the woman we were after."

"I'm the lady of the house," said she in her grandest tones. "This man is an impostor. Take him away."

"Oh, you're the lady of the house, are you?" said Rank. "You are, you are? Well, here's something for you and now perhaps we'll get that furniture that you're too rich to pay for."

"And with that he pulls out the writ and gives it to her. With all the cops there as witnesses of the serving his game was up. She took it and skated back upstairs."

"And although it cost the company \$10 to pay a fine for Rank for disorderly conduct we got the furniture the very next day."

SHE KNEW WHAT TO DO.

So This Young Wife Said When Friends Tried to Teach Her Poker.

A few nights ago a couple of young Manhattan men living upon experienced a simultaneous wave of sympathy for a former chum and classmate, who is now married and living in Brooklyn. So they went over the Bridge to call upon their one-time pal and his wife.

After they had talked over the whole thing, domestic and foreign, pretty thoroughly, the married man's delightful young wife thought that a game of cards would be about right to fill in the evening. The usual question, "What'll we play?" was gone over and thrashed, which being voted too hard work, came to a simple ending too stupid, and so on, until at the end of one the callers said:

"What's the matter with draw?"

"Draw? What's that?" asked his friend's wife.

"Oh, poker," was the reply.

"Oh, surely, poker," she said. "I didn't know you called it draw, though. Why do you call it draw?"

"I said explanation here," she said.

"I've always been perfectly crazy to learn how to play poker," she said.

"You're going to learn how right now," said her husband's chum. "Got any money?"

"Oh, yes," she replied, firmly.

"Well, Jack, we need the money to start on; won't you, Jack?"

whose house was full of furniture, put grass

"Well, was it?" was the reply. "I guess I was. Do you think the life of a salesman in a small New York furniture store is unadventurous?"

We are but all the time by people who put on a big front and then bluff us out until the goods are worn out or until they have had their long enough to give them back and take their chances with some other firm.

I have been disgraced as the gas man, the ice man, the grocery man and nearly every other man in my efforts to get into

the man who had suggested the game sat next to his friend's wife and he took two cards. The other two men took three cards each. The young married woman didn't want any.

They all looked hard at her when she stood pat, and she smiled back at them triumphantly.

"Pretty early to begin bluffing," they all said to her, but she only continued smiling at them.

Then the betting began. The man who had only drawn two cards went the limit a dime. The other two men appeared to have filled, for they came back with the limit in their turn.

The hostess came back at all three of them when they got around to her. Then they all put down their cards and exposed them with her.

"You're making a break," they said to her. "You don't understand what you're doing. Stop, this bluffing. You don't have to bluff all the time, you know, only when you've got something to bluff on, you understand. We don't want to put you in the poorhouse. We don't want to have your person attached for debt. Better come out the porch and lay down your hand. We'll be right with you."

She merely tossed her head airily.

"You needn't waste your sympathy on me, any of you," she told them. "I know just what I've got."

Whereupon the three bluffing male persons proceeded to get scared to death and laid down their hands. A little woman who doesn't weigh more than 120 pounds, she raked in the pot with a thoughtful smile.

"Now, you don't have to know what you've got in your hand unless you're called by somebody, you know," said one of her husband's pals. "But just out of curiosity let's see what you've got, will you, please?"

"I've got what you call it?" a full house, she said, victoriously, and she showed up three clubs and a pair of spades.

They all lay several nights near the house and tried to catch her as she took a walk, but she wasn't doing any walking just then. I lay around Tarrytown until she got the

five-figure furniture store, who had just failed to serve a writ of replevin on a woman

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Fashionable Society Has Welcomed the
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that flush?" they inquired of her in a breath. "I'm not going to tell you, so there, now," she replied. "How could I bluff if I told you?"

Then they all naturally concluded that she hadn't filled her flush, and they watched for her to drop out when the betting was up to her again.

"She didn't drop. They had all three raised each other the limit. She raised the third of them the limit."

"My dear," said her husband to her, "you may know a whole lot about making wigs and dummies and things, but as a pokerist you've got some shortcomings. Can't you see that we all know now that you're bluffing that you didn't fill your fourth flush, that you virtually told us so? All you've got to do now—and we'll give you the chance